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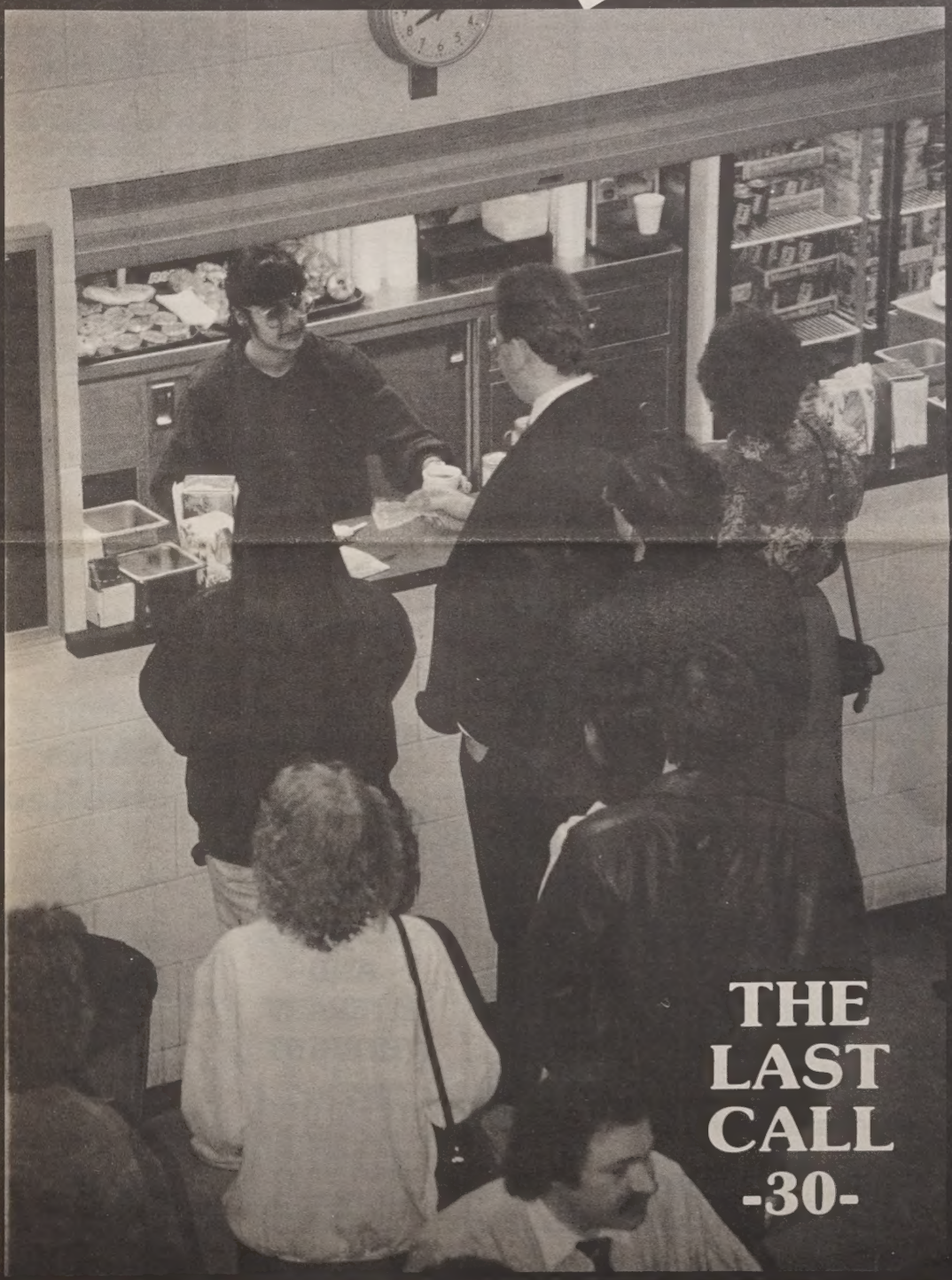
the Voice of Scarborough Campus

UNDERGROUND

Volume 7 Number 26 April 5, 1988



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-30-

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(a) Canadian Citizen or landed immigrant;
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(d) Good academic performance; and
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Deadline for applications is July 29, 1988 (for academic year 88-89). Enquiries may be directed to the FCCP Office at 591-9125.

Exam Timetables
Final exam schedules are now available in the Registrar's Office and Counselling Services. Please be sure to pick up a copy as information concerning the exam timetable will not be provided by phone.

o.s.a.p.

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Beginning in September 1988, tuition fee deferrals for returning students will be extended ONLY to those who have applied for O.S.A.P. by June 15, 1988.

You must apply by June 15, in order to be sure of having your assessment results before registration. You can obtain a tuition fee deferral by enclosing your O.S.A.P. Notice Of Assessment with your fees invoice. If you apply for O.S.A.P. by June 15 but do not receive your O.S.A.P. Notice Of Assessment prior to registration, go to the Office of Student Awards to obtain a tuition fee deferral form (see instructions in the fees information booklet).

If you apply for O.S.A.P. after June 15, 1988 you will not receive a tuition fee deferral and you will be expected to pay tuition fees from your own funds prior to registration.

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David Smith, Ophthalmologist Associate Professor of Medicine University of Toronto

Thursday, April 5, 5-7 p.m.
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Don't Miss It

Scarborough College Pugwash would like to take this opportunity to thank all who helped make this first year a success. Have a great summer!!!

A Letter From The Editor

I would like to use this space to thank the many individuals who worked so hard to make the Underground exist this year.

Few people can appreciate the effort required to write and produce a student newspaper. In fact, to really understand the peculiar habits of this strange breed of student, one should actually try living and working in close quarters with them (a disgusting thought). Out of a purely selfish curiosity, I attempted this feat and in the guise of various editorial positions, I had gained the privilege of experiencing this weekly phenomenon.

Students who write often for the Underground may discover a romantic side to student journalism which involves a perverted obsession to reveal all the elusive truths in our society. The pursuit of this often mythical entity causes many writers to suffer public humiliation and ridicule, especially from their peers. Nevertheless I admire the Underground writers who endure these pains and I hope they continue to struggle onwards.

The real unsung heroes of the student press are actually not writers or editors but rather, a group of students known unofficially as the Underground production crew. These are the people responsible for assembling this weekly paper.

Typesetting, proofreading, cutting, pasting, distributing and bookkeeping are both unglamorous and often unhealthy. Working in cramped quarters, late into the night, with typesetting chemicals fuming in the air, the production crew foresake their weekends, working under the stress of a constant deadline, so that the "profound statements" can be read each week. A toast to the production people at the Underground; may the pulse of the campus always beat in your hearts.

Finally I'd like to credit the editorial staff of the Underground who gave every ounce of their strength, every week of the academic year, to coordinate and maintain the delicate frame in which the content of the paper lies. I have never met such a dedicated and conscientious team of students in my life.

A special salute to:

Vangie and Felix for contributing fire and backbone to this paper.

To Cathy for her perseverance and bizarre imagination.

To Ann and Peter T. for your reliability and impeccably high standards of achievement.

To Zain and Sharon for adding the humor which helped the pills go down easier.

To Sean and Garth for taking care of all the dirty work.

To Sharla for her creative spices.

To Peter S, Susy, Nad, Bill McC, Paul, and Elizabeth for being everywhere when no one else was.

I will never forget this year and the people who made it special. I wish you all the very best in the future.

Byron Miki
Editor
The Underground
1987/88

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EDITORIAL

Opportunity Knocks

Well, they've gone and done it again. The **Toronto Maple Leafs** have gone and made the playoffs, when most had given them up for dead; branded them as losers. What does this tell us? For one thing, that they're better than the **Minnesota North Stars**. However, university students facing final exams should also be able to draw a far more important parallel between the **Leafs** and their own predicament. Just as the **Leafs** are attempting to salvage the season with an outstanding playoff performance, many Scarborough students are faced with a similar situation.

While many of us may have suffered through an indifferent, lackadaisical, sub-par performance throughout the course of the year, the post season is upon us. Exams are here. And the opportunity is ripe to right ourselves by putting forth an outstanding effort for the finals. Most courses offer finals worth 40-50% of the final grade. So just like the **NHL**, the post season carries an inordinate weight when comparing the amount of time allotted for it and the amount of time given regular classes. Thus the chance is there for students to salvage the year, just as surely as it is there for the **Leafs**.

The chance is there to show one's peers (students/players), superiors (professors/management) and concerned ones (parents/fans) that the year wasn't a true reflection of one's abilities, for both students and the **Leafs**. For the sake of our future and John Brophy's, let us hope the chance isn't wasted. **ZK/88**

Damn It, Late Again!

Responsibility. Most of us know what this word means. However, our actions betray this knowledge. Why don't we just simply say that it is a concept of dedication towards something you have undertaken; of fulfilling one's commitments. Is that so difficult to achieve? We are all university students, and probably have a higher IQ than any person working along Javis Street, but do we show this?

University students should be resourceful enough to make time for themselves and try to fulfill their promises. Instead, most students seem to take the easy way out and say, 'I am sorry but I can't make it.' **The Underground** is one classic example of this mentality. Students who have taken on a task should adhere to their responsibility, but excuses seem to be in the air. However, not every student has this mentality, but in any case, this sort of attitude should be terminated. Is this something you would want to cultivate in the working world when one graduates? I hope not!

Procrastination seems to be at the root of this irresponsibility. This problem should be checked right now during our university years. Unfortunately this problem has been exacerbated by lenient professors catering to this negative characteristic with extension after extension. Deadlines once assigned should be enforced, no excuse save for a terminal affliction should be considered. If professors continue the practice multiple extensions, then procrastination will become deeply imbedded in the individual psyche.

In the real world, there are no such things as extensions, or for that matter asking for one. Instead there are inflexible deadlines, quotas have to be met and punctuality is of the essence. Success and self-fulfillment can only be achieved if we develop a more **responsible** attitude. **FT/88**

The Underground wishes to thank the following:

			Scott Phin
Rob Accetone	*Billy Choi	Leanne Leeder	Chuck Poltz
*Teya Agusta	Lisa Cholod	Arnold Legzdins	*Nieves Reixach
Adrian Aitcheson	Helen Christodoulou	Mo Loufty	Julia Ruppert
John Albers	Leslie Collins	Greg MacDonald	*Peter Santangeli
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*Ann Byford	Julie Kwan	Jill Penny	Nick Zentena
Martin Callsen	*Belinda Lau	Nirmala Persaud	Georgette Zinaty

The Underground apologizes to anyone whom we left out

Prejudice, eh?

Letter to the Editor:

This is in response to the March 29 letter by Andrew, Adrian, Sean and Terrance (last names withheld upon request). So now **The Underground** is prejudice too! What's next guys? Administration? SCSC? Beaver Foods? When is this all going to end?

It is unfortunate that in an institution of higher learning such ignorance prevails. The Criminal Code of Canada presumes that accused individuals are innocent until proven guilty. Ken Bowman deserves these same basic rights. This is the reason that you had to substantiate your accusations against Ken, (which in our opinion you have failed to accomplish) not because of racial prejudice by **The Underground**.

The hearsay of one individual does not constitute proof. It does not convince us, nor would it convince a jury of 12 unbiased individuals. We're not doubting your perception of the incident Terrance, but Ken has told us a different story and we have no reason to disbelieve him; just as your friends have no reason to doubt you.

The hooded threesome's sensationalizing of this as yet unproven remark ("... the seeds of Apartheid" was it not?") was uncalled for and your actions at the candidates forum cowardly. Someone who was genuinely concerned would have approached Bowman personally. Instead, you chose to hide behind masks. You claim that there was no point in approaching Ken since he would have denied everything. He's in a no-win situation.

To you his silence is an admission of guilt; a denial marks him as a liar. Your wild accusations reek of McCarthyism, (we thought we'd throw in some sensationalism ourselves.) We need less of this **Guilty until proven innocent** attitude, not more of it.

Furthermore, Ken's letter was not an apology, but rather it clarified his standing towards racism and intolerance. He decided not to print it because he didn't want to continue to beat a "dead horse" and cause further problems. Unfortunately, you insisted on doing both. Your actions begged for a response and this letter was it? Lastly, how did we know what was in Ken's letter? He allowed us to read it and we urged him to get it printed. Nevertheless, we respected his decision not to. Friends do that.

Sincerely,
Alan Kennedy
Musarait Kashmiri
(last names printed upon request)

MORE LETTERS ON PAGE TWELVE...

THE UNDERGROUND

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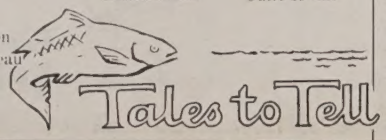


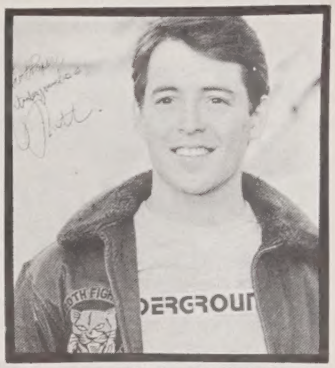
The last paper and the last skeef of the year. Oh how we'll all miss the familiar sounds of laughter which emitted from R-3026. "Byron!! Quit hitting me! I swear I'll sue you!", "Ann you son-of-a-***!! Take that waxer and **** it!", "Uh, excuse me Mr. Felix, but have you taken a shower lately? You really stink!"...**

And Zain, that sensitive guy, still doesn't know, "...So Vange, what do you think?"

It's comforting to know that after 26 weeks our Peters are still hang'n around. Oh, thankyou lord!

Siamese twins who refused to be separated

Byron exercising his dictorship over Underground staff



Cheers to my friends at the Underground

The paper will be out on time, honest

Terrorist hijacker? Large hill-billy family? A bad horror flic? Drunken fools? All of the above. We'll miss you guys.

He'll not do another Pub review night on football night again

God's gift to women and sheep

Next year's Editor poses with Assistant Editor whom he expects a lot of help from

Looking ahead for better things

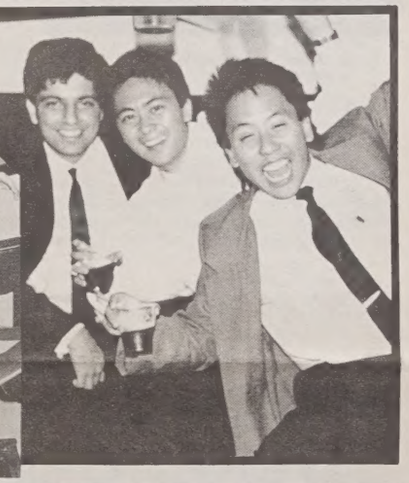
Dreaming of machine guns & Al Capone?

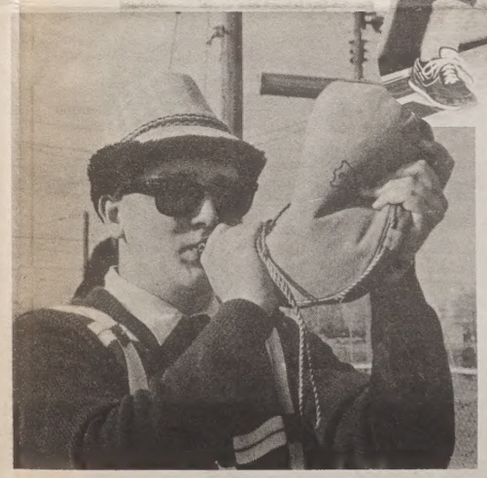
No the picture isn't blurred. Ann's actually that fast

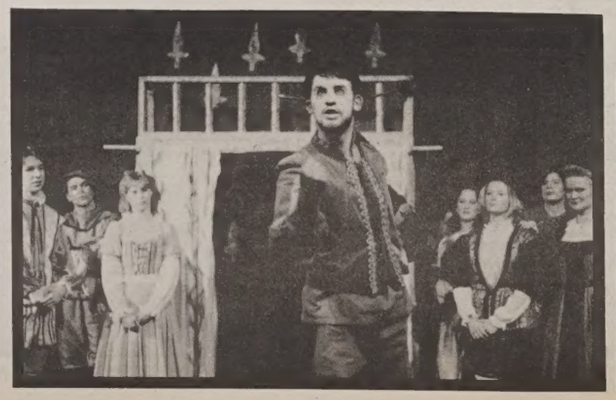
Bill: Is this face honest enough? Susy: Just shut up for once.

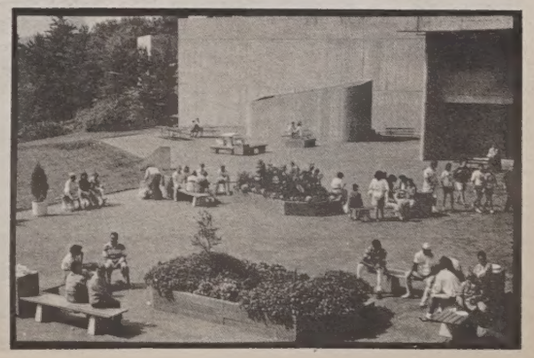
I hate these substitutes for Kleenex

PARTY
NAKED









ENTERTAINMENT

A Chat With Moving Targetz

Vernon (foreground) and the rest of Moving Targetz

The Toronto independent music scene has developed into one of the most vibrant on the continent. However, the rise in stature hasn't come about without struggle.

The Underground's entertainment bum Zain Khan interviewed Jaimie Vernon of **Moving Targetz**, a Scarborough band that is struggling to carve a niche for itself in this potentially lucrative market.

Zain Khan: I think it's fair to assume that students at Scarborough are unfamiliar with **Moving Targetz**, tell us a bit about the band, its history and its music.

Jaimie Vernon: The big change came from the last EP. It was more psychedelic jangly guitar rock that kind of neo-underground gargage stuff. Now its closer to top 40 more synth based with the accent on the keyboards.

ZK: Why the change in musical style? Was this a deliberate attempt on the band's part to land a deal with a major label?

JV: It had more to do with getting a bigger audience too. We were having a hard time drawing people with the other kind of music, plus we were criticized for it. It seems that in 1985 we were doing it 9 months before it became fashionable. And then when it became fashionable, we had already gotten out of that kind of music. So we were a little ahead of our time in that respect. But we didn't want to go back to doing that, we had progressed into keyboards, only because our drummer had switched from drums to keyboards. That's where the transition took place.

ZK: Do the major record labels exert pressure on independent bands? I mean do they say "in order to land a deal with us, you have to play a certain kind of music"?

JV: Oh definitely, they're looking for what's happening at that point in time. They said we missed the boat with our first EP. I think we're pretty much up to date on our sound in terms of what the record companies are looking for.

ZK: So how has the album "Bulletproof" been received by the record companies?

JV: Good. Very good. The only criticism we've had is the usual "the production could be a little better". But of course, we don't have $100,000 to spend. What we're looking for is a major deal so that the next album can be much better. As far as the reaction to the actual material goes, it's been great. CFNY played it recently on the 'Streets of Ontario'. That's a start anyway, because before we couldn't get on there. Obviously people like the LP better than the last one.

ZK: How are the album sales coming along?

JV: Good. We've only had it in our hands for 5 weeks, but have managed to push 200 copies. And we haven't stepped on stage yet. In my opinion, that's pretty good.

ZK: I guess you plan on doing the clubs and bar scene soon.

JV: Oh yeah, eventually. It's a matter of putting it together. We want to see how the record does first. What we found with that the last record was that it didn't matter how many gigs we played. It didn't sell any more records for us. So it's a matter of whether you want to be a beer salesman or not. Jay and I have been in the band since 1982, and we've some really rough times live. So we really don't want to play live if we don't have to.

ZK: So I guess you're kinda tired of the bar scene, eh?

JV: Exactly and that's why we haven't for a few years. There are a couple of reasons. One, I'm allergic to smoke. The second thing is the cost involved. The money we saved by not playing bars helped finance the record. Just to step on stage costs more money than to stay at home. You need a sound man, lighting, equipment rentals for the evening, transportation, gas,...

ZK: A good deal for bars then.

JV: Exactly. They get everything, and you get nothing. If you cause a fuss and tell them 'We're not going to play here under these conditions', the bar owner can say 'Ok, I'll get somebody else.' There are 900 bands out there who did take your spot for nothing. Which is great when you're first starting out. It's like 'Oh great, we get to play all these bars.' You play 30 or 40 gigs in a year... but it is always for free. But after a point people don't want to see you, you can only get your friends out so many times. And you start to get frustrated because you're playing to nobody for free, and you're doing nothing, but having a very expensive rehearsal. So we gave that up. But now people are accepting our music, they are begging us to play live.

ZK: Oh, have you been approached to open for any major acts?

JV: No, nothing like that. We have to have a manager for that. That's another problem with getting a major record deal, they don't talk to anybody without a manager.

ZK: And that's going to cost you too.

JV: Yeah, and we already had a problem with a manager, one of those shady types you see in the movies 'Tell you what I'm going to do, boys', and we learned before we got screwed by what he was doing to us, so we just said bye. And of course, he's rich now 'cos he has screwed so many people out of their bucks. But we got out while the going was good. He was setting us up with gigs, we were playing this new wave, progressive type music, and he had us backing heavy metal acts and getting tomatoes, beer bottles thrown at us.

ZK: What was the root of the evolution of musical style? You went from hard-core punk to trash metal to AM Top 40.

JV: It stemmed from Simon Truth's band,**Swedish Fish** which was one of the opening acts of the Pearson show. I saw them and I thought 'Gee, I'd really like to manage them'. They seemed to have some underlying talent, but just don't know how to channel it. So I thought I'd give up music for a while and just work on managing. So I phoned up Simon about managing the band. As soon as a couple of the other guys found out about it, they quit. So I ended up playing in the band. And that point we changed the name from **Appalling Taste** to **Moving Targetz**. But it was always their music that's where the evolution came from. I was only ¼ of the band, they had already established their sound. That was the reason the band went in the direction it did with the E.P. It was somewhat closer to my roots. But my roots are basically David Bowie, Gowan and the Beatles.

ZK: So the present material of "Bulletproof" is basically your own style?

JV: The way it is now is particularly my influence. I've written most of the songs .

ZK: Given the change in musical direction, you doubtlessly will be subject to the change of selling out.

JV: I don't think it's a matter of selling out. I think it's a matter of selling. If nobody is going to listen to your music, it doesn't matter how hard you try. Of course, it's a matter of planning yourself first. I'm pleased with the present record right now, that's the first step. The second step is having somebody else be pleased with it.

ZK: Many of those songs are tinged with social commentary. Is music an effective medium to convey messages of this sort?

JV: I think so. It's hard these days to sit down and read a newspaper and be objective about it. You've got editorializing in everything you read, and it is hard to pick out what is the writer's opinion and what the actual truth is. I've taken it to a different extent. I've put down my opinions and haven't said this is truth. I have just said this is the way I think about it. Whereas in the newspapers, they don't say this is our opinion, they say 'this is the truth.' And at times it is hard to recognize the difference between the two... But I think the art of the political song died a long time ago. There are a few band now starting to pick up on it, which is better than writing 'ooh, baby baby.' You will notice there are no love songs on the album. My background is punk, and that's where the whole social commentary comes from. Even though I'm playing a commercial Top 40 type of music. I still have that punk mentality which isn't really a defiance of government. It just reassesses authority, who is in charge, and why are they in charge? Do I really have to go along with what they say? I don't know. Maybe that teenage rebellion thing is still kicking in the background.

ZK: I read in your bio that you've done some work with **Vital Signs**. How competitive is the Toronto independent music scene?

JV: Mind you **Vital Signs** is a couple of scales higher than us, since they've been around longer. They are not too concerned with other bands, they have sort of attained a cult following, and are just competing for a record deal basically. For us it is much harder. We are at the beginning stage, that is at the bottom. So we are competing with other bands just to get noticed.

ZK: Who are the real movers and shakers of the Toronto independent music scene?

JV: That would be the small indy labels. **Attic, Alert & Anthem**. It's important to get your foot in with them. Because they have distribution deals with the majors, it's a matter of building up with the indy label. And then hopefully, getting picked up outright by the major record companies.

ZK: Do you ever consider moving to another city, the States?

JV: Maybe the States. But as far as Vancouver & Montreal go, they're on the verge of getting as big as Toronto. I think Montreal is getting really hot now. Vancouver has always been there, but it's so far from all the major record companies. You see, a lot of bands from the West move to Toronto.

ZK: What if the next record doesn't make it, how long do you plan on staying in the business?

JV: Probably forever. I've been in it for 10 years already, and have been kicked down a lot of times. But I've got to the point where people are coming up to me and saying 'Yeah, I like your music.' Whereas they never did this even to my good friends... I guess I'm just basically in this business for self-gratification, being a musician and putting out records whether people accept it or not. Granted that I don't want to be a failure. But I'd like to keep putting out records all the time.

Beetlejuice
Refreshing

by Matthew Diamond

I am pleased to end this year's movie review with a real winner, and **Beetlejuice**, the new Michael Keaton comedy, is by all standards a smash hit.

The story takes place in a beautiful old house, in rustic Conneticut, owned by Adam and Barbara Maitland (played by Alec Baldwin and Geena Davis respectively), a couple so lovable that they would make a smurf sick. The Maitlands are unfortunately killed in a fluke accident, and are exiled to their beloved house for 125 years, which they don't really mind as they love the house so much.

Thus enters the Deetz's, Charles (Jeffrey Jones), Delia (Catherine O'Hara) and their teenage daughter Lydia (Winona Ryder), an affluent but deeply strange New York family who purchase the Maitland's house.

Charles is a high-pressure executive who wants a little peace and quiet; words fail to describe Delia, his wife an ultra-chic, hyper-neurotic, super bitch with artistic delusions. Accompanying Delia is her interior decorator, Otho (Glenn Shadix), a man so trendy it hurts. Delia and Otho, not at all entranced by the rustic splendour of the house decide to redecorate it.

What results has to be seen to be believed!

The Maitland's, not pleased with what is being done to their home try to scare the Deetz's away with an assortment of humorous ploys. Unfortunately Charles, Delia and Otho are far too insensitive to even perceive the ghostly Maitland's presence. Nor is Lydia, the Deetz's black-clad and desperately lonely daughter. Rather than being afraid of ghosts, she tries to befriend them.

Unable to scare the Deetz's themselves, they answer an ad for a "Bio-exorcist", a sort of ghostbuster in reverse, named Betelgeuse (Michael Keaton), to get rid of the pesky mortals. Unfortunately Betelgeuse is even more of a problem to deal with than the Deetz's. For one thing, he's a filthy, hyperactive maniac who never shuts up, and to make matters worse, he's terminally horny!

Gradually even the Deetz's realize there are ghosts in the house, but rather than being alarmed, they see a way to not only make a buck, but also become social gurus by throwing parties; with the ghosts performing tricks for the guests.

This movie is by far one of the funniest and most original movies I've seen in a long time. The movies main strength lies in the cast of characters; each is a perfect foil for the others, and none are allowed to dominate the film.

In this movie, not only do you not know what is going to happen next, you don't even know how the characters are going to react when they do. It is hard to even say who portrayed the funniest character, they are all so good.

The only problem with this movie is that it is so off the wall and original, it is just about impossible to describe it to anyone. For example, probably the best scene is when the Deetz's high society dinner guests (including Dick Cavet) get possessed by the spirit of Harry Belafonte, and perform the Banana Boat Song (Day-O, Daaay-Ao...). It really has to be seen to be believed!

Michael Keaton, though technically the star of the movie, is in relatively few scenes, but in those scenes, he puts out a hyperkinetic comedic routine that would rival even Robin Williams. Sylvia Sidney puts in a great cameo appearance as the Maitland's "after-life caseworker"; it seems that the after-life, much like present life is run by a huge and very inefficient beauracracy.

The movie successfully combines fantastic special effects, great characters, an interesting plot and enough slap-stick, subtle humor and terrific one-liners to satisfy even the most jaded of tastes. I predict that this movie is going to be the comedy hit of the summer.

Two Thumbs Up!

by Tahira Zafar

Those weird and funny, yet loveable cops have returned in their fifth and most successful silver screen comedy series ever, **Police Academy 5 - Assignment: Miami Beach.**

Now you may be thinking: same plot, same setting, and same characters, why should I go see it? Well if you giggled, howled, cackled and laughed continuously during Police Academy 1,2,3 & 4 then, you'll, once again, burst into a fit of hysterical laughter when you see Police Academy 5.

At the scene of the movies first crime, we find that Commandant Lassard (George Gaynes) is forced to retire after learning he had reached the age of mandatory retirement. That's the bad news.

However, the good news is that Lassard is to be honoured as "Policeman of the Decade" at the 50th Annual National Police Chiefs Convention which is to be held in Miami Beach. Along with his graduates, Lassard and the team are in for a vacation full of undercover surprises.

George Gaynes' sweet innocence displayed in his portryal of Commandant Lassard, is the source of energy which fuels the fast paced humor throughout the entire plot.

Commandant Lassard is totally unaware of the fact that he has mistakenly picked up a satchel containing $3 million worth of diamonds stolen by professional jewel thieves who are part of the Mafia and that his life is in grave danger.

Later, the jewel thieves discover that Lassard has their goods. He is kidnapped which he believes to be a planned exercise to test the police academy's skills as a part of the Convention ceremonies.

Tony Stark (Rene - Auberjonois), the main jewel thief provides the audience with a second catalyst for comedy. When he discovers that Lassard has the jewels, his boss tells him he's got exactly 24 hours to recover the merchandise ... or else.

Says the film's producer, Paul Maslansky, about the character of Tony, "Tony brings a new comic side to the film. He's the kind of fella who has a good deal of pride in his work and is surrounded by bumbling people..."

The one obvious flaw in the movie, was the lack of background music. Most action-packed movies are enhanced by the use of energised background music. I considered this a minor flaw, and over all, the film was by far a major success.

Rating: 9/10

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SPORTS

Randy Thomas
A.F.W. Plumptre Award

Randy Thomas has been associated with athletics at Scarborough College since 1980. As a Political Science student, he played interfaculty football for three seasons, and has been a referee, participant and convenor in both ball hockey and cosom hockey. Over the years, Thomas has worked in a variety of jobs: since 1985, he has been this college's Division 1 Hockey Coach, convenor for all Interfac hockey divisions, equipment and team manager for Interfac football, recreation counter staff member and summer programming assistant. the enormity of Thomas' contributions to his college's athletic community is exceeded only by his obvious enjoyment of what he does.

Al Hoes
Dickenson Award

A familiar face around the Scarborough College Athletic Centre is Al Hoes. A member of this college's waterpolo, ski, squash and champion tennis teams, he still finds time to participate in intramurals. While attending Scarborough Campus, he has been a member of champion "A" cosom hockey and volleyball teams, and a finalist in tennis, squash, badminton, ball hockey and soccer. But what earns Hoes distinction as an athlete is not only ability, but attitude: he is a good sport, and more than any other, deserves to be this year's male Dickenson Award winner.

Deanne Evans
Dickenson Award

This year's female Dickenson Award winner is one of those athletes who quietly and unassumingly contributes to Scarborough's Athletics. A participant in intramural volleyball, baseball and touch football, Deanne Evans was also captain of the "B" division cosom hockey champs, the Chocolate Bunnies. Evans also gave a great deal of energy this year to the college's Interfaculty program: she was a member of the campus' flag football team, a top-notch goalie on the ice hockey team (for which she won her title "The Wall"), and was awarded her team's Most Valuable Player for her contributions to Scarborough's Soccer team.

MOST VALUABLE PLAYERS

Field Hockey	Kate Pamenter
Flag Football	Sue Roberts
Ice Hockey	Leslie Lang
Soccer	Deanne Evans
Volleyball	Anne Marie Cusimano
Ice Hockey "C" (Trappers)	Mike Strahl
Rugger	Roy Greto
Soccer	Les Husar
Squash	Al Hoes
Volleyball "A"	Larry Harrison
Volleyball "B"	Bruno Pilon
Water Polo	Todd Stone
Basketball "A"	Eric Frendo
Basketball "B"	Paul McIntyre
Football	Mike Henley
Football (Lineman)	Scott Stoddart
Football (Glen Begg Memorial)	Chris Chidley
Ice Hockey "A"	Chris O'Brien
Ice Hockey "B"	Andy Tjin-A-Djie
Ice Hockey "R" (Residence Rats)	Brian McKay

INTRAMURAL CHAMPIONS

A Ball Hockey	Dream Team	B Indoor Soccer	Med Mob
B Ball Hockey	Red Army	A Touch Football	Significant Figures
A Baseball	Bits & Bytes	B Touch Football	Smurfs
B Baseball	Belgian Wafflers	A Volleyball	Outlaws
A Cosom Hockey	Outlaws	B1 Volleyball	Demolitions
B Cosom Hockey	Chocolate Bunnies	B2 Volleyball	Cougars
A Indoor Soccer	Alumni	C Volleyball	Significant Figures

Commentary

A Retrospective

by Ann Byford

Another academic year has come and (almost) gone. I was worried at the beginning of the year: sidelined by injury, I was forced to stay off the court, field and diamond for a whole year - unimaginable for any athlete. As sports editor, I figured I could keep my foot in the gym door - but I admit I was afraid I might end up feeling like the batters in the ninth inning, bases loaded with two strikes and two outs situation - mesmerized by a split-finger fastball and unable to swing. Considering the league that I found myself in, I felt no less than intimidated.

Scarborough College's sports programs are truly remarkable: team or individual sports, competitive or for fun, or for both. This campus has just about everything from fencing to waterpolo. Thousands of people participate - students, faculty and alumni - in summer and winter activities.

Part of the reason why Scarborough athletics are so successful is that students are an integral part of the recreation hierarchy. Students are more than just participants: they coach, convene intramural leagues, referee, and administrative through both Scarborough College Athletic Association (SCAA) and the Athletic Affairs Committee (a board which stipulates that students must have a majority representation).

But it occurred to me after last week's athletic banquet, as I watched the honoured athletes and contributors taking home their hardware, that all the bits and pieces that make up this college athletic machinery worked together so smoothly because of a little extra grease.

They say that it all starts at the top. Director of Physical Education at Scarborough College, Taimo Pollandi, is more than a "behind-the-desk" administration: he's there, on the sidelines at 7 o'clock in the morning, or in the bleachers at 10 o'clock Sunday night, applauding Scarborough's athletes efforts. His interest, his support and his attitude go beyond what's expected, and filters through the ranks to his associates: Juan Laaniste and Mary-Anne, to his secretaries, Marlene and Janet, and ultimately to the students themselves.

It's no surprise that Scarborough's athletic programs are so successful - when it's the bottom of the ninth and you're up to bat, it's sure nice to know that someone is standing behind your bench.

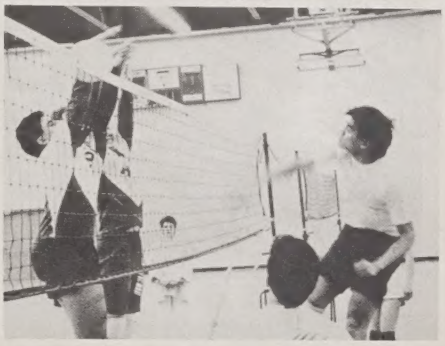
Now that the game is over, I would like to thank the following people who have made my turn at bat so nice: Steve Cooke, Julie Stockwell, Randy Thomas, Taimo, Jaan, Mary-Anne, Marlene, Janet and of course Bill "Chick Dunigan" McConkey.

Women's Skiing Men's Tennis INTERFAC CHAMPIONSHIP TITLES Men's Skiing

Women's Interfac Tennis Champions

Men's Interfac Rugby Champions

Men's Interfac Football Champions



Men's Interfac Volleyball Champions

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President-elect
Ruth-Claire Alinas

To the students of Scarborough Campus:

I would like to take this opportunity to share some of my thoughts and extend my deepest appreciation to those students that voted and participated in the SCSC elections.

As I walk through the halls of Scarborough Campus, I cannot help but think of the responsibility that lies ahead. We are priviledged as students to be endowed with the potential that lies within these walls. This institution symbolizes more than just our academic aspirations. It is a forum in which each one of us can exchange and share the differences that make us distinct.

As your president-elect, I find this my personal responsibility to help enrich this potential. With my fellow council members, we have begun this process: the Anti-Calendar will be available upon registration; planning for the upcoming Orientation Week; and a host of events ranging from popular bands in the Meeting Place to a career week designed to facilitate students' entry into the market place. As well, the relevant issues which were discussed during elections - R-wing renovations, study space, increase funding to the academic and cultural clubs - will be a priority for next year's council.

As a fellow student, I have come to recognize the difficulties and obligations we must encounter in the pursuit of our goals. But at the same time, we must seize this opportunity to get involved. The various committees that need your participation are: Spirit, Orientation, Academics, Cultural, Services and Communication, just to name a few. I would like to extend a personal invitation to every student interested.

Next year will be a great challenge, not only to the administration, but also to ourselves. I believe that by working together as a team and with your support, we can accomplish a great deal. On behalf of your newly elected council members, I wish each one an enjoyable and productive summer!

Respectfully yours,

Ruth-Alinas

—Letters—

Applause For Play

Letter To The Editor:

Recently, while visiting in Toronto, my husband and I were invited to attend a student production of the play **Automatic Pilot**. We are confirmed drama enthusiasts but our initial impressions formed during the trip to and arrival at the site of the performance did not lead to high expectations for the evening, and we were quite surprised to find a "full house", as the day had been stormy.

However, the evening proved to be very special indeed. The play was well written, (by a Canadian as we learned), and each of the four actors did remarkable justice to four demanding roles, showing a surprising (to us) maturity. They performed in memorable fashion under what have to be difficult circumstances. All those connected with this production are to be commended, and we wish to offer our appreciation. We look forward to coming again on our next visit.

Sincerely,
Marilyn Gravelle

Get Serious

Letter To The Editor:

Your article on examination cheating in last weeks issue of **The Underground**, prompted me to write this letter. Although the article was humorous and in good fun, this does in fact, happen to be a serious problem.

I would specifically like to level my comments towards those few Sociology and Anthropology Professors who are being paid, for not doing their jobs!

So, you think that plagerism, hackwriting, and the use of examination "aid" notes are so unimportant an issue, that you don't even bother to check for such injustices anymore? You are being paid to do your jobs, so why then don't you do them?

It seems that so few of you have any integrity anymore, that you've lost sight of the importance of showing students the meaning behind writing their own assignments. How would you like it if one of your works were copied? I'm sure not many of you would be amused! Well, neither am I.

Get your acts together. For people with Phd's, you are looking awefully(sic) stupid. Unfortunately for you, this will necessitate a trip to the Dean's office to discuss the "dead wood" attitude you people have.

Fed up with your indifference!!!
(Name withheld upon request)

P.S. Are these acts not cause for expulsion anymore??

Thank You

Letter to the Editor:

The recently concluded Easter Seal Superthon '88 raised a total of $911.36. Top donors were as follows:
JCSB27Y L01 Prof. Mackinnon's class
ECOA01Y L01 Prof. Milne's class
ECOA01Y L02 Prof. Krashinsky's class
JCSB27Y L30 Prof. Purbhoo's class
Aparna Sanwalka
Paul Jagtoo
Leena Mathew
Ellen Kelsey

Without the support of all the staff and students, it would not have been possible. A superb collective effort from Scarborugh College.

Shamez Ladak

Change in Revenue Canada Education Deduction

Revenue Canada has announced a change in the definition of full-time attendance for the purpose of the education deduction. Effective for the 1987 tax year, students who are enrolled in at least 60% of the number of courses which constitute the normal full-time course program for the session may qualify for the deduction.

For 1987, it is not possible for the University automatically to produce T2202 forms for students who were not previously eligible, but would now be under the new definition. Such students should contact their academic division (for Arts & Science, the college registrar); if they quality, the division will provide the necessary form.

This change does not appear to affect students enrolled in the School of Graduate Studies.

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